THE METROPOLITAN MUSEUM OF ART
3 0620 00657694 5

199.8 R514

LIBRARY
OF THE
METROPOLITAN MUSEUM OF ART
NEW YORK CITY.

PRESENTED BY
E. Curtis

No. 35506

CASE SHELF

Catalogue marked with actual sales & actual prices for the American Art Annual at its request &c.

Collection of Paintings

JOHN MARTIN

At E. CURTIS STUDIO

March 17th to 24th, 1915

At HOTEL ST. FRANCIS

BALLROOM

March 25th and 26th, 1915

SAN FRANCISCO

CATALOGUE

— OF A —

Valuable Gallery of Paintings

Exclusively the Property of,
and Sold by Order of

JOHN MARTIN, Esq.

Because of the Impending Subdivision and Sale of His Ross Valley Estate.

The Pictures to be Removed to the

Colonial Ball Room, Hotel St. Francis,

TO BE EXHIBITED ON

Thursday, March 25, Day and Evening

AND SOLD BY PUBLIC AUCTION ON

Friday, March 26, Afternoon and Evening

A week's exhibition, prior to the exhibition in the Hotel, will be held at the Curtis Studio, 314 Sutter Street, near Grant Avenue.

These Works were bought in Europe and America, and represent important examples of their respective schools.

The sale will be conducted by

E. CURTIS, *Auctioneer.*

Digitized by the Internet Archive
in 2015

https://archive.org/details/catalogueofpaint00hote

FEB 28 1916

No. 47 AT THE POOL Franz de Buel

CATALOGUE

1. C. CHAPEL JUDSON—
(California Contemporary)
Purchased by L. Michels 50.—
Hotel St Francis *MOUNT TAMALPAIS*

In one of its characteristic moods, and a good picture.

2. F. SCHLESINGER—

FEEDING RABBITS

A pleasing picture in which the drawing is good and the ensemble attractive.

3. J. CARABAIN A. F. Morrison 100.—
Lady of Civic Art National Bank

CASTLE ON THE MOSELLE

The quaint atmosphere of antiquity pervades the whole picture. It is rich, quiet, and good to look upon.

4. OTTO WIX— A. F. Morrison 75.—

TAMALPAIS

The contour of old Tamalpais is that seen from the southerly side, and the middle and foreground show the season to be late winter, or spring, when nature's garb is freshest—a very pleasing number.

5. A. RAYNA—

GRAND CANAL, VENICE

An excellent representation, showing the Brown Palace in all its attractiveness.

6. J. VAN DER LINDE

OUTWARD BOUND

This is by one of Amsterdam's leading artists, and his work is eagerly sought for by the best Fifth Avenue dealers of New York.

This picture is in his best vein and shows the master. The Zuyder Zee atmosphere, the Dutch boats—every feature rings true.

7. AMADEE JOULLIN—

(Contemporary)

JARDINIERE JACQUEMINOT ROSES

Painted from the choicest specimen models.

8. FIRMIN GIRARD—

(1838; Medalist; Poncin-Ain.)

THE WEDDING TOUR

A pleasure walk of the bride and groom through the country—attracting the attention, not only of the peasants, but also that of the geese—Dainty and charming.

9. J. DESVARREAUX LARPENTEUR—
(Paris)

THE SHEPHERD

It is not winter, but the dying day, puts a nip in the air, and the shepherd has donned his heavy coat and stands in thoughtful mood with his charges about him. A reposeful picture.

10. H. A. WILLERBOURG—

TREES

A Hollander of marked ability. This is a little picture, but it is an exceedingly good one. The largest tree in the picture is exceptionally well painted.

11. A. SCHROEDER—
(Munich: Medalist)

THE OFT TOLD STORY

Which is sometimes truth, and sometimes a "story," but here is the lover, breathing his vows into the ears of a willing listener. The drawing is perfection and the picture a pleasing one.

12. WILLIAM KEITH—
(California—1839-1911)

A BROADSIDE OF TAMALPAIS

The grim old sentinel is looking his best, and at his base a rancher is seen with his team, ready to depart. The oaks are painted as Keith only could paint the scrubby oak of the mountains. It is a California masterpiece by a California master.

13. C. H. DESHAYES—

FOREST OF FONTAINBLEU

This artist is esteemed in France as a great *Paysagiste*, and this fine work, in his best style, evidences it. All the world loves a picture that soothes, and one cannot look upon this without feeling the influence creep upon him.

14. AMADEE JOULLIN—

JARDINIERE LA FRANCE ROSES

Painted with all the conscientiousness of an artist seeking to please, not only a patron, but a friend.

15. J. COOMANS—
1816-

THE DANCING GIRL

A very engaging little picture. The little body of the dancer is the quintessence of grace.

16. CHRIS JORGENSEN—
(California Contemporary)

HAPPY ISLES

The life in the water as it dashes among the rocks suggests Fritz Thaulow. Placid water is comparatively easy to paint, but not water that is turbulent from propulsion down a precipitous creek.

No. 28 THE BILLET DOUX F. Andreotti

17. WALTER WATSON—
(Contemporary)

CATTLE IN HIGHLANDS

His father, a great artist, has transmitted to him his marvelous talent for painting the cattle and the country of Bonnie Scotland, and truth to nature is written all over this charming picture.

18. J. C. THOM—

THE LAST LOAD

The winter tang is in the atmosphere, and the vim in the admirably drawn horses as they buckle to their task at the end of the day makes this a great picture. Vigor is in every part of it.

19. G. LAUFF—
(Paris—Contemporary)

STILL LIFE

An important and a strong composition. The oranges reflected in the metal surface of the polished jug is a very pleasing detail and the whole picture shows adherence to academic rule.

20. AUGUSTE BONHEUR—
(1824-1884)

CATTLE IN THE HIGHLANDS

The name of this great artist and that of his great sister must ever be associated with the painting of cattle. Their work has long been the standard. This is a fine example in which not only the cattle, but the landscape, is grand.

21. LEOŃ HUBER—

(Paris Contemporary)

PÊCHE IMPROVISEÈ

It requires a master touch to infuse life and action into animals painted upon canvas. Here the eagerness of every cat-robber is wonderfully depicted. The captive fish, curved in his struggle, the transparency of the aquarium, the kitten too young to play a part in so bold a robbery. There is a myriad of detail and a world of technique in this picture.

22. E. LOYAL FIELD—

(New York—Died 1915)

AUTUMN

This is a theme treated by many artists, but by few as happily as Mr. Field has in this charming bit. There are parts of it that recall the work of Diaz.

23. CHARLES ROLLO PETERS—

SANTA INEZ MISSION BY MOONLIGHT

A gem, not only its architectural feature, but the soft California moonlight suffusing the whole. This great artist was inspired when he produced this, one of his best.

No. 40 A DUTCH INTERIOR Bernard de Hoog

24. R. DESVARREUX (H. C.)—
(Paris—Contemporary)

EN ROUTE

The Emperor Napoleon I is in the uniform of the "Chasseurs of the Guard," on a horse, near the Emperor, is an aid-de-camp. The carriage or "Berline Imperiale" was ordered by the Empress Marie Louise and was made in Brussels. The interior was plated by order of the Empress. It was captured at Waterloo by the English and Germans and is now in the Tussand Museum, in London. The horses were known as "pastiers" and were led by postilions in charge of a "Chef d'Equipage."

The great soldier is giving orders to an attendant general. Every detail is true to life, and makes this a picture of intense interest.

25. N. HAGERUP—
(California Contemporary)

MARINE

A semi quiescent sea, finely painted.

26. RIDGWAY KNIGHT—

AT THE LAKE

This great American is the peer of any European that ever painted the south of France. He lived with nature there, until he conquered her moods, and learned the innermost lives of the peasants who till her soil.

27. FREDERICK W. KOST—

(New York—Contemporary)

LANDSCAPE

This is a picture of strength. A bayou is bordered by a marsh, midway a clump of trees grows close to the bank, a catboat is moored to the shore. The sameness of color in the marsh is broken by the darkness of the trees and the contrast of color makes a very fine picture—somewhat like his Metropolitan Museum example.

28. F. ANDREOTTI—

THE BILLET DOUX

Perfect drawing. The vivacity of the reader, the faithful rendition of the details, make this a most attractive piece.

29. ADOLF EBERLE—

MATERNAL SOLICITUDE

This is a scene in a Tyrolean stable. A housewife is exhibiting a newly arrived litter of dachshunde, while the mother of the little ones is tense with the fear that harm may come to her offspring.

30. RAFAEL CORREA—

RED COW

And such a cow. Perfect in drawing, and in an attitude that is most difficult to paint. This artist is highly esteemed in Milan and his exhibition picture was purchased by Baron Koupp.

No. 42 TAMALPAIS CAÑON Thad Welch

31. E. DABAT-PONSON (H. C.)

AT THE POOL

No French artist enjoys greater popularity in California than Dabat-Ponson. He paints the south of France, its cattle, its peasants, and its sunny meadows, and he paints them with the happy touch of the master. He contributes to the salon every year, and enjoys the great distinction of *Hors Concours.*

32. ALFRED DE BREANSKI—

LOCH CATHERINE

Here is rugged Scotland portrayed to the life. The russets, the heather color, everything is perfect.

33. AMADEE JOULLIN—
(San Francisco—Contemporary)

VEGA CANAL, MEXICO

The work of this stirling artist, and teacher, is well thought of by his myriad friends in San Francisco, and reflects pleasure from the walls of many homes.

34. TH. VAN SLUYS—

SHEEP IN THE FOLD

This artist is one of Antwerp's greatest; and this picture is a good example of his art.

35. FELICE CASTAGNARO—
(Venice Contemporary)

H. Rosenfeld
170.

ON THE QUAY

This was his exhibition picture in Venice in 1906, and is not only a strong composition, but its execution displays the qualities of the master. The types are real, the drawing is faultless, the story it tells is admirably told.

Ferdinand Rio
110

36. JEAN LUIS DE MARNE—
(1754-1829)

LANDSCAPE

A magnifying glass is necessary to a thorough appreciation of this marvelous little picture. The sky, the atmosphere, the detail, just simply beggar description. It has been painted with the care of a Gerhard Douw. It is a gray day, a windmill is the largest object visible, there is a diminutive cow and a man in the foreground, but the influence of the overcast day is over all. To call it simply a gem is not to do it justice.

C. A. Henry
200.

37. THEO. WEBER—

WARPING IN

A strong tide and an angry sea at Bologne Sur Mer make it difficult to bring the trawler to her moorings. A line has been cast to the pier and she is "warping in." It is a picture full of life, full of activity and a piece of absorbing interest.

No. 46 THE CEREMONIAL OF SACRIFICE Edouardo Forti

U.S. Senator Jas D Phelan
$ 300

38. V. REGININI—

(Florence—Contemporary)

THE FLOWERS OF SERRA

A sort of modern "Three Graces," or "Three Little Maids From School," but the most beautiful of Italian types and most beautifully painted. Note the masterful way in which this great artist paints rich fabrics.

39. CHRIS JORGENSEN—

(San Francisco Contemporary)

A FISHING BOAT

This marine, an exhibition picture, is perhaps as strong a piece of work as ever came from the brush of this sterling artist. The sky-line of Venice in the distance, with the Campanile towering above all, is fine.

40. BERNARD DE HOOG—

(Holland—Contemporary)

A DUTCH INTERIOR

This is one of the greatest names in The Netherlands. His works hang in all of the important museums of Europe. He has few peers in the portrayal of Dutch life. The strength of this fine picture must make itself felt to him who studies it.

Purchased by R.E. Mulcahy of Hutton & Co for $600.

41. W. T. RICHARDS—

(1833-1905—Medalist)

C A Henry
$ 200

THE NEWPORT COAST

This famous painter's work occupies a place of honor in the Corcoran Gallery. This work shows the tonality and the technique of the artist.

42. THAD WELCH—

(California—Contemporary)

TAMALPAIS CAÑON

It is in Welch's best vein and while most of his pictures portray barren hills, seen at distances, this is a near view, bringing the canyon and the verdure and sunlight on the hills nearer the spectator. Welch's great talent as a painter is recognized by all. He is an undoubted master.

43. ADRIAEN BROUWER—

(1606-1638)

Joseph Head
Pittsburgh
300

XVII CENTURY DUTCH INTERIOR

This interesting old picture is on a panel of bog oak, and the pigments are as fresh and distinct as tho' it had been painted yesterday. There is a discussion between men seated at a table; the housewife has retired to a cupboard to get sweets for some children, while a dog waits patiently by. It is a gem of the olden time.

No. 51 AUTUMN IN CALIFORNIA Wm. Keith

H. Rosenfeld $500.—

44. R. ERNST (H. C.)—

MUSICIANS OF THE GRAND VIZIER

A masterpiece, and from the salon of 1905. Note the drawing of these Orientals in their various poses, as they strive to do their best, in contradiction to the languid figure of the Grand Vizier, whose "savage soul" is being charmed. The deft painting of the rug with its pile ruffled in places. The technique of a finished artist everywhere.

45. AUGUSTE FREDERIC ALBRECHT SCHENCK—
(1828-1901—Medalist)

C. A. Henry

SHEEP IN BLIZZARD $10.—

One cannot look at this fine picture without seeming to feel that the air has suddenly become colder. The swirling wind, the action in both sheep and shepherd as they seek protection is superbly portrayed.

46. EDOUARDO FORTI—
(Rome—Contemporary)

M. H. de Young

THE CEREMONIAL OF SACRIFICE $750

This is a superb work depicting an old Roman custom. It must necessarily be a large canvas to tell the story in all its interesting details. Every costume is historical and the environment is as it was at the period in which the scene is laid. It is a majestic picture, and to the student of Roman history, one of compelling interest. An epitome of the whole story is on the brass plate fastened to its most beautiful and appropriate mounting.

Purchased by M. H. de Young S. F. Chronicle for $750.—

47. FRANZ DE BUEL—

AT THE POOL

Note the way in which these cattle stand out in the canvas. Very superb quality.

48. G. MORLAND— (1763-1804)

THE CARRIER'S STABLE

As long as there is an England, will this great artist's work be loved and revered. The life and action that he could put into the farm house of his day has made his name immortal. This is a valuable number in this offering and a chance for a collector.

49. MAX SHULTZ—

ECARTE

A powerful composition with drawing faultless, with the room architecturally correct and the theme worked out to perfection. The cardinal confident, as he holds the winning card, and his adversary loth to yield, tho' feeling that he is beaten.

50. AUGUSTE BONHEUR—

(1824-1884)

WOODLAND AND CATTLE

Beautifully painted and equal to the work of his illustrious sister Rosa, who, with himself, were the leading pupils of their father, who was a most famous teacher of the art of painting.

51. WILLIAM KEITH—

(California—1839-1911)

AUTUMN IN CALIFORNIA

This is in Keith's best vein, and painted at a time in his career, 1902, when it is conceded that he gave to the world his best work. The Inness influence is strongly apparent in this example. Inness and Keith were both of Scotch extraction. They worked together as boys at engraving, and they painted together as men, when Inness came to California. The difficulty of getting good Keith pictures is constantly increasing.

Purchased by Miss Celia Hamilton
Hotel Fairmont San Francisco 950.—

52. FRANCOIS MAURY—

(Paris Contemporary)

H. Rosenfeld
450.—

FONTAINBLEU

A most powerful work that commands at once the attention of the connoisseur. It is an interior landscape, an opening in the forest: a pool in the middle ground: a deep vista, thro' which comes light from a distant bit of bright sky, making a grand and imposing ensemble.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library